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siasm and the almost missionary fervor of the delegate body. While stress has been laid on the devotion to American art, the great art of the world is not forgotten, and animated reports and visits

to the collections of connoisseurs elevate the taste and broaden the horizon, and are part of the educational scheme for the general knowledge of the meaning of art, and its value to our civilization.



FIRST ATTEMPT

ALBERT LAESSLE

## THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

THE one hundred and ninth annual exhibition of the Pennsylvania Academy of the Fine Arts in Philadelphia opened on the 7th of February and will close on the 29th of March. It comprised 330 paintings and 190 works in sculpture, representing in all 290 artists. Prizes were awarded as follows: The Temple gold medal to a landscape by Walter Elmer Schofield, entitled "The Hill Country"; the Walter Lippincott prize to M. Jean McLane for a portrait of two children, "Virginia and Stanton Arnold"; the Mary Smith prize to Nina B. Ward for a portrait study entitled

"Elizabeth"; the Jennie Sesnan gold medal to Robert Spencer for a painting entitled "Five o'Clock, June"; the Carol H. Breck gold medal to Robert Henri for a portrait study entitled "Herself," and the George D. Widener gold medal to Paul Manship for a figure for a fountain, "The Duck Girl."

A special feature of this exhibition is a collection of twenty paintings of the Panama Canal by Jonas Lie which were painted last summer and were shown in the late autumn at Knoedler's in New York. One is owned and lent by Colonel Goethals. All are forceful and impres-



SPRING

ADOLPHE BORIE

sive—virile as the work represented is virile, essentially modern in spirit, colorful and significant.

Another feature of the exhibition, which will make it memorable, is the collective showing made in sculpture by Paul Manship, who has comparatively recently returned to the United States from the Academy in Rome wherein for the usual three-year term he held a fellowship. Mr. Manship shows in this exhibition no less than thirteen works in sculpture, which individually and collectively give indication of rare talent.

Yet a third feature of this exhibition worthy of note and not so frequently remarked is the strength of the showing

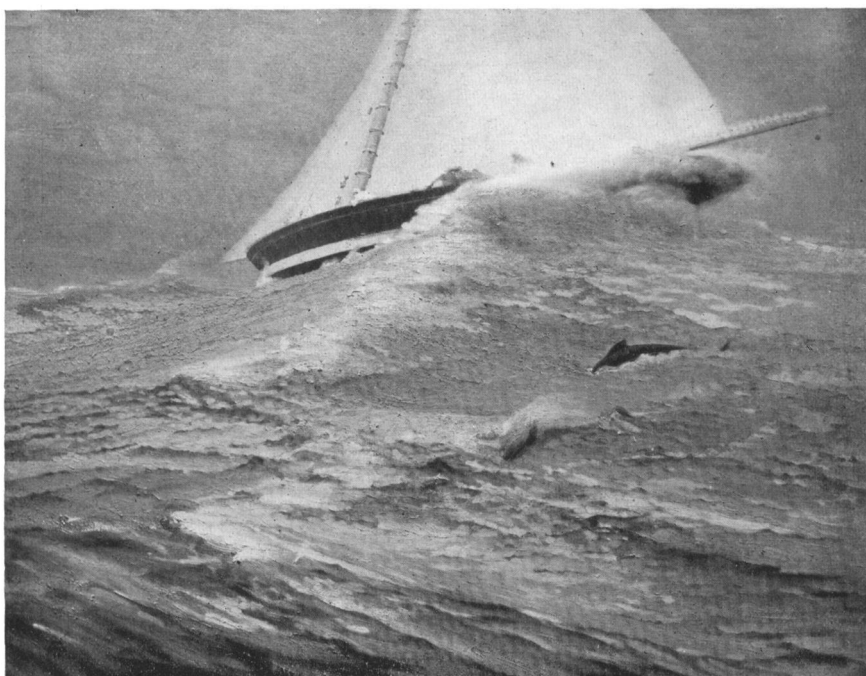
made by Western painters. Wayman Adams, who is an Indianapolis painter, shows a striking portrait of Booth Tarkington, and among other painters residing west of the Alleghanies who are likewise well represented are Ralph Clarkson, W. M. Clute, Edmund Wuerpel, Fred Gray, Wilson H. Irvine, L. H. Meakin and O. E. Berninghaus.

As is invariably the case this exhibition is well selected and admirably set forth. The standard maintained is high, the work shown sound, frank and characteristic. In a measure, this is the result of selection, but the showing as a whole is fully representative of current achievement.



OLD NEW YORK

PAUL CORNOYER



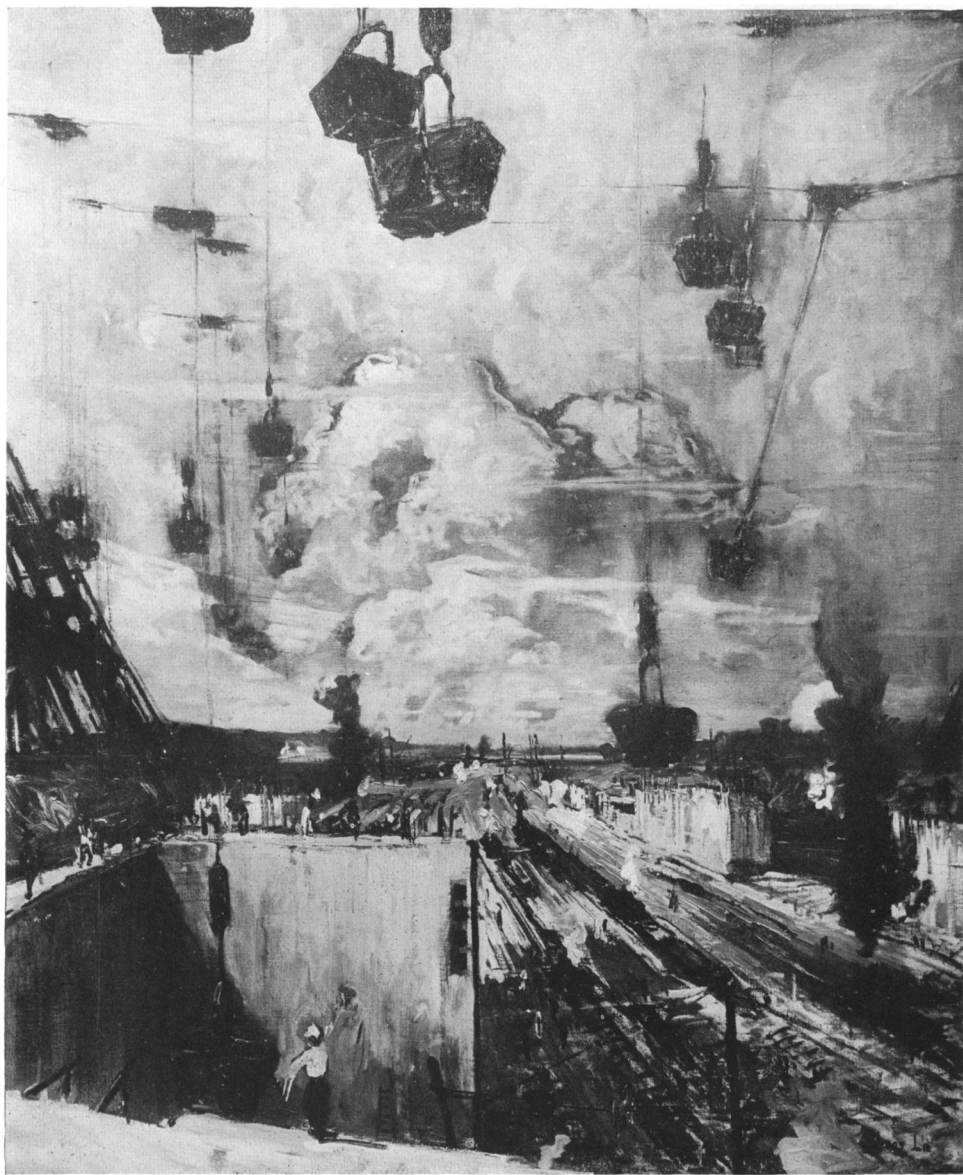
ANGRY SEA

RICHARD BLOSSOM FARLEY



BOOTH TARKINGTON

WAYMAN ADAMS



PANAMA CANAL

JONAS LIE